This simple, straightforward, sensible and sympathene biography of the famous violinist, from the pen of his widow, is what such a domestic memorial ought to be-a sketch of the personal history of the man, rather than an attempt to analyze the qualities of his art or to define his place in the history of music. Although it is entirely free from any deliberate effort at character-painting, it affords us an attractive picture of one who had a remarkable gift of winning admiration and affection, and who numbered among his friends scores of the illustrious whose regard is justly looked upon as a stamp of nobility. Posterity will not place Ole Bull among the great masters; but there was a strong and decoly interesting individuality in his art, and he possessed, moreover, a certain, individual charm which reminds us of the fascination exercised by Mendelssohn and Mozart. Mrs. Buil's memoir dispels some of the fictions which have been current in all the published biographies of the violinist. It is not true that he killed a fellow-student in a duel. It is not true that, despairing and destitute in Paris, he threw himself into the Seine and was fished out to be befriended by a rich lady, who saw in him a resemblance to her dead son. Perhaps it will be thought that the Oie Bull legend has been embroidered with some new marvels to compensate for the banished illusions. We find it difficult to believe, as firmly as the artist apparently did, in the poisoning of his tea by an American debtor, or the diabolical attempt of a young Jesuit to hog him to death, or the large collection of bowie knives presented to him by admiring ruffians whom he had thrashed when they tried to kill him, or the mysterious adventure with Vidocq, who saved him from starvation by revealing the color destined to wis at a certain hour on a certain gaming table. But it must be confessed that these stories add to the vivacity of the narrative, and they are not im-

possible. The style of Ole Bull was the natural product of an eccentric disposition and a highly irregular education. His temperament was impulsive and at the same time dreamy. He was peppery and excessively amiable, carnest and very changeable, ardent and not a little sentimental. He had the face, the smile, the bearing and the manners of a kindly and courtly gentleman, and among people of general culture and refinement he found his most fervid friends; but this memoir abounds with anecdotes of his rugg d, not to say rude independence, and it was with some reason that Jules Janin called him "my savage." With some reason; and yet no better picture of him was ever painted than Longfellow's famous sketch in the "Tales of the Wayside Inn":

Last the Musician, as he stood Illumined by that fire of wood; Fair-ha red, blue-eyed, his aspect blithe, His figure tall and straight and tithe, And every feature of his face Revealing his Norwegian race; A radiance, streaming from within, Around his eyes and forehead beamed; The angel with the violin. Painted by Raphael, he seemed.

child was teaching himself to play the violin, and although he had some instruction at intervals afterward by professional but undistinguished performers, he was really his own master. His peculiar Future State." This discourse is a swift and popumethod of holding the instrument resulted from the fact that as a boy he could not or would not learn the standard technique. He was an early admirer of Paganini's compositions, and later he was noted of Paganini's composition, and it does not appear that ing. He shows that the priesthoods encouraged the great composers deeply influenced the any of the great composers deeply influenced the development of his talent, or that any of the famous violinis:s had much share in the formation of his style. He visited Spohr, but was disappointed in him and was coldly received. Mrs. Buil omits to mention that Spohr, on his part, records in his autobiography an unfavorable opinion of Ole Bull. Indeed, the old man and the young man were little calculated to understand each other. It was in the wild and majestic natural scenery of Norway, the been foremost in robbing them in the past and in myths, ballads, folk tales and popular melodies the present. which haunt the valleys and fjords of that romantic land, that Ole Bull sought his inspiration. "All these things," said he, "have made my music." him to play, he answered, "The mountains of Norway"; and we cannot properly value his playing work of the fifteenth century artists, and calls atunless we consider it in connection with and national feeling, and disregard its relation to pure classical art. How he acquired what he knew

At fifteen or sixteen he thrashed his tutor. At ighteen he went to the University of Christiania to study for the church, but he spent most of his to study for the church, but he spent most of his of composition which is to be found in all the detime in music, and failed in his examination. Then signs on the Greek vases of the archaic and best, followed a time of hardship in Paris, but he got a and even of the later periods." Note the word all hearing at last, and became a celebrity. An adven- and then note that on the next page he says, "Mr. ture into Italy led him to a close study of the Birch conjectures the same fact that the composi-Italian style of singing, in which he believed that tion on these vases is frequently better than the he saw the key to the hidden capacities of the vice drawing." So far from being perfect, those who lin, and now first the cultivation of his powers took | have made any study of the Greek vase know that a definite direction. "From this ardent study, a large number of them are lamentably deficient assisted by eminent teachers of Italian song, came his command of melody, which enabled him to reproduce with their true native character the most delicate and varied modifications of foreign music that he met with-Italian, Spanish, Irish, Arabian, Hungarian, as well as the National songs of his own country. But the chief result of these studies was that he found himself; he learned to know the nature and limits of his own talent, and was able to give form to his musical feelings." Having determined what he wanted to do, the next thing was to perfect his technique with special reference to that bject. By the time he was ready to enter upon his true career, both his style and his execution were original. It was in Bologna that he first made a by building slowly as they collected funds to do it genuine sensation, and the person who discovered him was the prima donna Coibran, the wife of Rosini. She heard his violin as she passed the open window of his lodgings, and upon the strength of her report the unknown young artist was called out of bed the same night and hurried to the theatre to replace Malibran in a Philharmonic concert. It was cold, critical, disappointed and aristocratic audience, but he threw the house into intense excitement, and his fortune was made. From that evening fame went before him all over the civilized orld. At a concert in the palace of the Duke of Lucca he refused to play until the Queen Dowager of Naples had been requested to stop talking. The next day the Queen sent for bim, and opened the interview by remarking that she

Paganini treated him with marked consideration. and predicted a great future for him long before his powers were developed. Liszt, who of all artists appears to have been most richly endowed with a genius for friendship, figures as his comrade and correspondent. His intimacies in the United States were largely with the literary class, and at Cambridge especially his was a familiar and beloved presence. His first visit to America, in 1843-45. was attended with all the phenomena of a popular furore. Vieuxtemps and Artot were here at the same time, but they were speedily eclipsed by their more sensational rival. America had few standards of comparison at that day in musical matters; hardly any artists of the first rank had then ventured across the Atlantic; and it was inevitable that the startling and intensely emotional performances of Ole Bull should be preferred to the pure and beautiful art of the most refined classical school. The frantic enthusiasm of the multitude was matched by the rhapsodies of essayists and letterwriters. When Ole Bull came a second time, in 1852, he received a cordial but much more rational welcome. The American public learns fast, and its applause was much better worth having, now that it was bestowed with some discrimination. Of the criticisms belonging to these first and second American tours, quoted in the memoir, that contributed by Mr. George William Curtis to The TRIBUNE is remarkably perspicuous, just and comprehensive; indeed, it is the only one of the specimens here preserved which stands the test of th ripe judgment of thirty years later; and yet it certainly is not lacking in fervor. In his more recent tours the violinist showed much less passion and excitability than in his youth, and stirring scenes, such as were witnessed in his first visit, were rare. The mood in which he oftenest presented himself was one of sentimental and wandering revery, and although his power of execution and his incomparable beauty of tone were as marvellous as ever, the prevailing spirit of his music was gentle and soothing. This is only what was to be expected, when we bear in mind what has been said of the source of his inspiration, and it was quite in keeping with the modification of his tastes that as he grew older the love for his Norwegian home became more and more a tender and absorbing passion. Joseph Joachim is credited with the remark that " faults in Ole Bull's playing are more noticeable as he advances in age, but no artist in our time has possessed Ole Bull's poetic power; no one has ever sur-passed his playing of the adagio. I think all his cultivated auditors will say the same." This is high praise from a high authority. But the rank which it assigns to the violinist is by no means the highest. Ole Buil's creative power was slight. His compositions have little intrinsic value, and on the occasions-fortunately not too frequent-when he essayed the interpretation of great classical master-works, he showed neither intellectual grasp nor even very ardent feeling. At such times be rese to the level of the music before him only in fragmentary passages, and of course he failed to lift up his audience. The really great artist is inspired by great themes; Ole Bull was only inspired

LECTURES ON ART. Delivered in Support of the Society for the Protection of Ancient Buildings. Swo pp. Lendon: Macmidan & Co.

This neat volume contains five lectures by R. S. This nature compounded of contradictions never had a systematic training. At five years of age the R. A., J. T. Micklethwaite and William Morris. Only one of them treats discinctly upon the matter of preserving ancient buildings, and that, the first, by Mr. Poole, upon the "Egyptian Temb and the lar presentation of some of the Egyptian belief and practices, and brings out divers facts as to the making of musamies and building of tombs, of which last the great Pyramids are the most strikof that belief. He distinctly asserts that Piazzi Smith's ingenious theory as to the meaning and purpose of the Great Pyramid of Cheops is exploded; and that it was a tomb, and was intended for the glorification of a king. He laments the destruction and robbing of the Egyptian Tombs which has been widespread and insatiable, and charges his own people and nation with having

Professor Richmond's lecture is entitled, "Monumental Painting," but in fact is a discourse upon the three arts of sculpture, painting and architec-When the King of Denmark asked him who taught ture, and does much to show their interdependence. tention to samples of work done Giotto, Brunclischi, Mantegna, Michael Angelo, etc.

Mr. Poynter treats of "Ancient Decorative Art f harmony shall be told in the surprising language in the tone of fulsome praise now so much the insh-When restrained by his tutor from playing, Ole resorted to whistling and singing, and he soon found that he could do both at the same time. In this way he studied the laws of harmony. Ere long he was able to whistle and sing and accompany himself on two strings, and later he succeeded in playing on all four strings at once. These studies enabled him at length to combine six different themes at the same time, a sort of fugue study which he always enjoyed.

At lifteen or sixteen he threshed his tutor. At from a vase, but any other would illustrate just as well the purity of outline and the completeness both in drawing as well as in composition. But right or wrong, Mr. Poynter's lecture is at least

> Mr. Micklethwaite treats of the "English Parish Churches" in an intelligent and interesting way, for he knows whereof he writes. Among the inter esting facts presented he mentions the early English parish church as having been formed after the pattern of the Roman Basilica, and states that at Brixworth to-day can be seen the greater part of such : church, built by the followers of St. Augustine about 680. He calls attention to the fact that later, when towers were added, they were built, "not by borrowing money and paying it off by degrees . .

If those people were no better Christians than we, they were better business men. He urges in various ways the preservation of all early buildings, and properly despises and contemns the gaudy "resto-

rations" latterly in vogue all over England.

The two last lectures, by William Morris, upon "Pattern Designing" and "The Lesser Arts of Life," will be most read because of the fame and work of the man. While they are far from perfect as lectures, they contain much that the reader will wish to know, because they tell of all things which Mr. Morris himself knows-not from a book, but from his work and experience. He says concerning St. Peter's at Rome:

"That new Church of St. Peter, which still curses the mightiest city of the world—the very type it seems to me of pride and tyranny, of all that crushes out the love of art in simple people, and makes art a toy of little estimation for the idle hours of the rich and cultivated."

GESTA CHRIST; or, A History of Human Progress under Christianity. By Charles Loring Brace. Large 8vo, pp. 496. (A. C. Armstrong & son.) How we Ought to Live. By Joseph F. Edwards, A. M., M. D. Large 8vo, pp. 636. (Philadelphia; H. C. Watts & Co.)

BIBLE MYTHS, and their Parallels in Other Religious, Large Svo, pp. 568. (J. W. Bouton.)

BOSTON ON MODERN LITERATURE.

From The Boston Transcript.

The return of The Atlantic to its first literary loves is the startling confession of a fact which good observers have for some time noticed. We have just lived through a generation of creative good observers have for some time notices. So have just lived through a generation of creative literature, and the men who made the generation illustrious by their originality have either passed away or are standing "one inch from life's safe hem." It needs no reflection that, if an equally strong series of writers were pressing into the vacated places, the editors of The Atlantic would have contented themselves with new talent in the natural sequence of things. But their action is a virtual produnation of the intellectual dearth which just now marks New-England authorship. We have developed a generation of critics, and criticism has superseded creation. A chief employment of our newer writers has been to talk about the greater men who went before them. The process is a natural one and has occurred in the literary history of other countries. Germany rested luxurionsly for a long time upon the laurels won in the Goothe-Schiller era; and her scholars are still analyzing the great dramas and fictions of these two constly for a long time upon the latters won in an alyzing the great dramas and her scholars are still analyzing the great dramas and heteins of these two creative minds, instead of producing new work. There is, to be sure, a new series of German novelists and poets, but they compare with the earlier giants as water with wire, it seems as if we, in New-England, were repeating this old story of the clossom, fruitings and cecline of addicaship. Nor need we confine the statement to New-England, for we may look with strained vision over the whole field of American talent for a single powerful novelist, essayist or poet, unless, perhaps, we except the coarse, democratic genius of Whitman. We are doing nouch in the finese of crificism and surface description; we are holding arguments and amassing statistics; but we are not producing serious original work. One of the largest literary activities of our day is the itherant type—books of ravel and comment; but this, coo, is a sort of reporterial profession.

It is worth while to look for some of the probable emisses for this changed quality of our literature. How course it that we see no men likely to become the spiritual and artistic successors of frving. Bryant, Hawthorne, Emerson and Longfellow? Howells and Heary James, Jr., are the two strongest writers to whom we can point among younger men. We are thankful for these, and hedge them about writers to whom we can point among younger men. We are thankful for these, and hedge them about writers to whom we can point among younger men. We are thankful for these, and hedge them about writers to whom we can point among younger men. We are thankful for these, and hedge them about writers to whom we can point among younger men. We are thankful for these, and hedge them about writers to whom we can point about younger men. We are thankful for these, and he are the reading back into our own pass. If an principle of profection could be apprinced before a principle of profection could be apprinced before a principle of profection alyzing the great dramas and lictions of the

oward their feriows can temperar in a generation o immersed in sensationalism as ours. It takes much more than information, ambition and mental citivity to constitute a great writer. Moreover, our political life of the past twenty

Moreover, our political life of the past twenty years has not favored mental repose. The civil war created and left for us a legacy of hot emotions, which are but just dving away. Social and economical problems have acquired complexity and have absorted energy. We are still in the turmoil of these large, immediate questions; and art and literature can scarcely flourish in a soil which is being continually plouched by antagonisms or debates. Just now sociological matters but fair to make a large demand n) on our best minds for a good while to come. But we can hardly make full excuse for ourselves in this way; since English nationality has developed in a corresponding turfull excuse for ourselves in this way; since English nationality has developed in a corresponding turmoil, and yet has given life to the rich and deep temperament of Tennyson, Browning and Georga Ellot, in the very heat of such upheavals. After all we can only say that we have somehow missed the golden conditions which give life to great literary art; and it is doubtful if any studied observance of conditions will give us what we have missed. One thing is plain, however; that earnestness of life and a fine moral rectifule are ingredients of a worthy literature. The immense increase of American literature is but a sorry compensation for its lowered quality. There are those who doubt if the materials for a great poem or romance can be found lowered quality. There are those who donot if the materials for a great posm or rowance can be found in the United States. Drama and fiction, it is said, express the tracely and suffering of humanity, and the study of modern civilization is to obliterate soffering. There is truth in this: but without being possinists we can see that some struggle and suffering is inevitable. Moreove to drama of personal development atways often a struggle and suffering is inevitable. Moreove to drama of personal development atways often a struggle and suffering is the artist of human nature. It is not believable that a dearth of material can explain the dearth of writers. It is more creditable that the spread of the scientific spirit which brings all the phenomena of life within the reign of law may have foliaposed the stronger intellects to poetize human experience. That such poetization is compatible with keen psychologic analysis we have demonstration in Thackeray and George Eliot. But whatever the causes of this lowered quality of American authorship, it is impossible not to feel a regret at the undoubted fact.

HENRY JAMES'S NEW HEROINE. From "The Siege of London," in The Cornhill,

"Headway-Headway? Where the deuce cid
she get that name?" Littlemore asked, as they
looked down into the animated dusk.

"From her husband, I suppose," Waterville sug-

gested
"From her husband? From which? The last
was named Beck."
"How many has she had?" Waterville inquired,
anxious to hear how it was that Mrs. Headway was

"I haven't the least idea. But it wouldn't be difficult to find out, as I believe they are all living. She was Mrs. Beck—Nancy Beck—when I knew

"Nancy Beck!" cried Waterville, aghast. He was thinking of her delicate profile, like that of a pretty Roman empress. There was a great deal to be ex-

The next day the Queen sent for him, and opened the intervrew by remarking that she supposed there were many bears in Norway, to which Ole Bull replied, that he himself had the good fortune to be nursed by one. He spleed the conversation with some further uncivil remarks, but the Queen showed a kindly interest in him, and rendered him real services. He was only twenty four at this time. A few years later, in the royal palace at Stockholm, he took offence at a hasty valuable, they contain much which the students will wish to know.

ANY ILLUSTRATED DICTIONARY OF WORDS USED IN ART AND ARCHEGUOY. By J.W. MOLLAT. AND ARCHEGUOY. By J.W. MOLLAT. ART AND ARCHEGUOY. By J.W. MOLLAT. AND ARCHEGUOY. By J.W. MOLLAT. ART AND ARCHEGUOY. By J.W. MOLLAT. AND ARCHEGUOY. By J.W. MOLLAT. ART AND ARCHEGUOY. By J.W. MOLLAT. ART AND ARCHEGUOY. By J.W. MOLLAT. ART AND ARCHEGUOY. By J.W. MOLLAT. While these lectures cannot be classed among the base of place, and will take my leave." "Remain, sur" replied Bernadotte, with a commanding gesture. "No siret i will take my leave." "Remain, sur" replied Bernadotte, with a commanding gesture. "No siret i will see if a Norseman is free by an and condensation of several large and expensive books; is missing which are Dr. Smith's and by the palace of the King of Sweden," and the artist, bowed and moved toward the door; but the King. The narrative of loe Bull's concent tours is given with sufficient fulness, and mterapersed with interesting ancedetes, as well as with pleasant glimpes. Probably almost 10,000 terms are quoted and explained in the book. Of course, the explanations and definitions must be short, but nearly all are short, but nearly all are short, and comprehenced the proposed short and the proposed and must be about to the strain of the proposed short and the proposed short and the proposed short and the proposed shore the proposed short and the proposed short and the proposed shor

used; still those most in use are also given in great number.

The peculiar value of the book is in the illustrations, which are many—sometimes there are five on a single page; these are well done and are indispensable. The reader can see that no words can express the share of a Cyliz or the purposes of a Tabard as one of these illustrations does. It is, in short, a valuable hand-book.

BOOKS OF THE WEEK.

PIONEERS OF THE WEEK.

PIONEERS OF THE WESTERN RESERVE. By Harvey Rice. 8vo, pp. 350. (Charles T. Dillingham.)

BULLET AND SHELL. War as the Soldier Saw It. By George F. Williams. Illustrated by Edwin Forbes. Large Svo, pp. 454. (Fords, Howard & Hulbert.)

THE REVIVAL AND AFTER THE REVIVAL By J. B. Vincent. 12mo, pp. 74. (Phillips & Hunt.)

ELIPHIAS. A diama. By Dyson Rishell. 16mo, pp. 146. (Philladelphia: J. E. Lippincott & Co.)

LATIN GRARMAR. For used in schools and colleges. By Thomas Chase, Lie. D. 12mo, pp. 313. (Philadelphia: J. E. Lippincott & Co.)

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Christianity. By Charles Loring Brace. Large Svo, pp. 496. (A. C. Armstrong & School.)

GESTA CHINET; or, A History of Human Progress under Christianity. By Charles Loring Brace. Large Svo, pp. 508. (J. W. Bouton.)

Littlemore said. "Like her, they only want a

MEDICAL AND SURGICAL NOTES.

BORACIC ACID AN UNSAFE ANTISEPTIC.—The London journals publish an interesting communication by Mr. Gade, a well-known medical authority, criticising the use of certain chemical substances at the present day for preserving articles of diet-substance which, however small the quantity employed in order to insure the preservative effect, must, in the long run, this class, according to the communication in question, boracle acid is to be included. It appears that while beracle acid is to be included. It appears that while residing in Sweden, Mr. Gade used boracle acid for preserving the milk supplied to his household from decomposition: for some time no ill effects were noticed, but after using the milk for a short time two of his young children felt ill—they because languid and drowsy, and their appetite failed. This was at first attributed to the hot weather, during which the boracle acid had preserved the milk quite swect and pure; but it was som traced to this article of diet, and the physician who was called in to the cases pronounced that to be the cause,—the boracle acid acting, he said, as an anodyne.

thoroughly investigated of late by Professor chemical science, the one broad fact arrived at the property of decomposing nitrogenous and organic dilute or comparatively strong solutions. Water con

German paper, on the effect of the color of lottles on liquids, makes the statement that liquors contained in

e method of protecting lead from corresion is to liquid will remain somewhat turbid after heating, and is then to be rapidly strained or fliered through as-Yessel. The filtered liquid is then well mixed with one s, is the form of a time somerent timn or layer, quickly so place on any object to more sed in or covered with the lid, provided the object be in a perfectly clean state suitable for the purpose. A layer of galena is thus shed which is so strongly adherent that it can be by polished by means of the usual leather polisher.

imple and important test for determining the quality of drinking water, and especially as to its freedom from perfectly clean, colorless glass stoppered bottle, freely exposed to daylight in the window of a warm room. It was the water be perfectly free from sewage contamination it should not become turild, even after an exposure of a week or ten days, in which case it is almost certainly sate, otherwise not.

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